

Watercolor Society of Oregon's *Watermark*

www.WatercolorSocietyofOregon.com

Vol. LXI, No. 4

November 2023



Juror Keiko Tanabe

Yahoo for Yachatz! Spring Convention April 5 - 7, 2024

Read more starting on page 37

Sign Up for the Keiko Tanabe Workshop

Read more starting on
pages 39-40

Enter the 2024 Spring Experimental Exhibition

Prospectus

Read more on pages 43-44



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Portugal Landscape by Keiko Tanabe

Watermark

Watermark is the newsletter of the Watercolor Society of Oregon and is published quarterly in February, May, August, and November.

WSO is a 501(c)(7) as determined by the IRS.

WSO PRESIDENT:
Mary Holt

NEWSLETTER EDITOR:
Karen Kreamer

Send articles and images that are of general interest to the WSO membership to the editor via email and file attachments. The due date for the February issue of Watermark is January 15, 2024.

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Elizabeth Zimmerman

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Lynn Baumgardner

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Jan Premo



WATERCOLOR SOCIETY OF OREGON

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A little note from Elizabeth: Click on any of the above articles, and you will be directed to that exact page! And to get back to this page click on any *Watermark* on the top of a page.

A big *Thank you* to our supporters and advertisers

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And we can't forget another big *Thank you* to the *Watermark* Editing Team: Karen Kreamer, Leslie Dugas, Susan Escobar, Terri Rottman, Kathryn Oliver-Garnett, Patty Duncan and Tim Gault.

“The meaning of life is to find your gift. The purpose of life is to give it away.”

- Pablo Picasso



President's Message

The 2023 Fall Convention in Salem was incredible and well organized. Kudos once more to all our amazing volunteers who worked so hard to make this happen. Every time I go to one of our conventions, I come away inspired and buzzed with the glow of new ideas, and from seeing old friends and meeting new ones. I was awed by the beautiful show, which was in place at the Elsinore Gallery through October 28.

I was delighted by our fall juror, Trish McKinney, and her excellent workshop. A couple of her teachings that particularly resonated with me were to “pick a subject and make it a story you want to tell,” and when you find yourself stymied in your work, “the secret to creativity is NEW – bring out something new and think WHAT IF.” At our next convention in Yachats, Keiko Tanabe will be our much sought after juror and workshop teacher. Sign up early and don't miss out.

When I took on the 3-year commitment to serve on the leadership team of WSO (as vice president, president, and past president), I knew we had a strong board. The board includes five executive members, seven directors, and some 30+ chairs, co-chairs, and assistants. I was pleasantly surprised by how cohesive a group it is. This is a problem-solving bunch, committed to the welfare of both the financial and general well-being of WSO. They work tirelessly to maintain and improve all things necessary to keep this organization in the best of health. When you get your *Membership Roster and Handbook*, I encourage you to open it to the first page, get acquainted with the leadership team, and find out where you might fit in.

WSO is here to support you and offers many ways to get involved. Critique groups, either live or Zoom, offer like-minded friends who can share experiences and insights that will help you grow. Conventions are a never-ending source of learning opportunities through breakout sessions, critiques, and the juror workshop. And there are many ways to volunteer. Our strength is in our members. Each and every one of us contributes to the success of the whole.

I am grateful for the opportunity to serve as your president over the next year and will do my best to help make being a part of WSO continue to be a rewarding experience for all of you.

Mary Holt, WSO President



ERIC WIEGARDT

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Past President's Message



I enjoyed being your president and getting the chance to “peek behind the curtain” at the inner workings of WSO. I came to understand from my time as president how this entire organization would not exist without the love and energy of our members. Now that I am past president, it is my job to be sure that we have volunteers to keep WSO operating smoothly. If you haven't already done so, be sure to fill out the survey on the website under the *Membership* tab and **hit the submit button** at the bottom. We can find a place for you — big or small, sporadic, seasonal, or year-round. You will be surprised how much you will benefit from volunteering. It is a great opportunity to meet people, feel a part of something bigger than yourself, and make a difference.

“I am only one, but still I am one. I cannot do everything, but still I can do something; and because I cannot do everything, I will not refuse to do the something that I can do.” – Helen Keller

I want to thank all of you who volunteer and share your gifts. We wouldn't be the fabulous organization we are without you. To volunteer, you do not need to be an expert. Someone will show you what's needed and how to do the task. Interest is all that's required, and it need not be a big thing. It could be as simple as volunteering to booth-sit for someone at the DVD library or the hospitality table. It could be giving an hour a week on the website. Or it could be something major, like volunteering to step forward and become our next vice president, 100 Club treasurer, or convention chair. Big or small, WSO can use your energy!

Just speak up and let us know what you would like to do; there's no need to wait to be asked. If you are interested in helping, please let me or another director know. We'd love to have you join us.

Rebecca Sentgeorge, WSO Past President

Winnie Givot

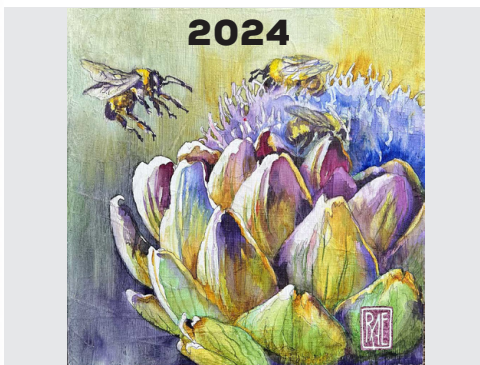
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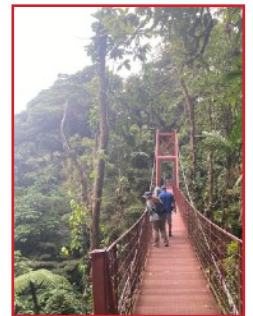
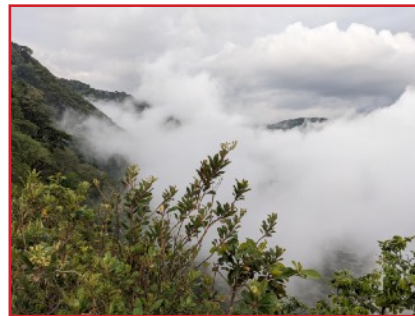


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René Eisenbart

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From the Editor



A lot has happened since I started helping Sue Anne Seckora edit the *Watermark* in 2019. Leslie Dugas and I started working as Co-editors in November of 2020 and the first issue we edited together was published February 1, 2021. It's been a great partnership and we've become good friends. Over the years, we've been there for each other, and I'll be forever grateful for how Leslie and the whole editing team supported me emotionally and took on more work during the period I went through cancer treatment in 2022.

Over the last few months, there have been some changes as the lives of our team members head in new directions. Leslie has become an assistant editor, Ilana Hoffman is exploring a new path, Terri Rottman, who has been with us for some time, has taken on more editing lately, Susan Escobar still contributes her valuable editing skills, and Kathryn Oliver-Garnett continues as proofreader extraordinaire. We have two new proofreaders

joining us for this issue.

We recognize Ilana Hoffman for her exceptional skills, shared with us over the years. Thanks to Ilana, we have WSO News Roundup, a compilation of valuable information for members, and Convention Central, where we organize all convention-related articles in one location. She also created extensive reference materials and style guides which have helped all of us meet our goal of making the *Watermark* enjoyable to read, easy to access, relatable and professional, while retaining the personal style of each person who contributes an article.

We enjoy what we do! If you enjoy reading, writing, or editing, and would like to explore new ways to convey interesting information to WSO members, please consider joining our team. My contact information can be found in the *Membership Roster & Handbook*.

Karen Kreamer, Watermark Editor



Leslie Dugas

Over the past four years, I have had the great pleasure of co-editing WSO's *Watermark* with Karen Kreamer. She is a wonderful person to partner with and a delight to get to know. Due to recent family obligations requiring more time, I need to switch from the co-editor role back to assistant editor, where I began with Sue Anne Seckora five years ago. I am happy to play that role and continue contributing my skills to making the *Watermark* an enjoyable and informative newsletter for the WSO membership.

Leslie Dugas, Assistant Editor, Watermark Editing Team



Ilana Hoffman

It has been a delight and a privilege to be a part of the *Watermark* publication team for the past four years. In addition to being wonderful watercolor artists, the editors I worked with are highly skilled in the art of written language, serving in a role similar to a painting critique group: offering suggestions to the writers for perfecting the shape, tone, or perspective of their articles. Editors and writers together are able to present our WSO members with a finely tuned reading experience that is informative, interesting, and easy to navigate. What great fun it has been for me! But the time has come for me to seek a new direction for my own artistic journey. I'll be taking the invaluable skills I learned from my watercolor studies into the field of textile arts where I'll be creating two- and three-dimensional pieces that are tactile as well as visual in nature. Thank you for all of the inspiration and encouragement I have received during my time in this extraordinary organization!

Ilana Hoffman

(continued on page 6)

From the Editor ... continued



Terri Rottman

I have been creating and learning about art as long as I can remember. As a kid I attended art classes and played around with whatever materials I could find. I took pottery in an old fire station, learned to make batiks (and later not to remove the wax with hot water in the bathtub), and experimented with watercolors and pastels. I filled school notebooks with stories, poems, and doodles, and developed a deep love of nature, being outdoors, and exploring new places.

I went on to study psychology and computer science and have a 27-year career at Intel performing a variety of IT, business operations, and management roles, but I never stopped painting and trying new things. Every year I treated myself to at least one class or workshop where I explored a wide variety of media (and fell in love with most of them). I

retired in 2016 to pursue other passions including art, writing, gardening, and using my broad skillset to help the planet and my community.

I joined WSO in 2021 and, a year later, became an assistant editor to help with the *Watermark* by practicing what I had recently learned from an editing course. I came to WSO in search of a community where I could connect with other artists, continue learning new things, and share my work. I have thoroughly enjoyed meeting and working with such a talented and welcoming group of people.

Terri Rottman, Assistant Editor, Watermark Editing Team



Patty Duncan

As a child, I was artistic and talkative. Sometimes I chattered through supper instead of eating, then got to "clean up my plate" after the meal.

Later, my words found expression in writing, and I began getting published as early as high school. In college I made an intentional choice to pursue freelance writing over art as my "avocation." It served me well as a personal creative outlet through 25 years of raising four children and helping run a family business.

When we sold the business, I went back to school and became an elementary teacher, which fit me perfectly. A few years later I turned back to my latent interest in art during summer breaks and took watercolor classes from Jo Dunnick, LaVonne Tarbox-Crone, and Joneile Emery. I joined WSO in 2011. During the school year, I taught weekly after-

school children's art for 14 years and some adult watercolor classes. I got to finish my 24-year education career teaching K-5 Art, a dream-come-true.

I retired in June to focus on doing my own art. At the Salem convention I scanned the list of volunteer opportunities, saw "proofreading" and thought, "Wow, really?" I checked the box. I met Kathryn Oliver-Garnett at the banquet last year and sat with her and other friends this year, and now I get to work with her on this team. It's a beautiful publication.

Patty Duncan, Proofreader, Watermark Editing Team



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WSO News Roundup

WSO Wearable Wares

What a great weekend in Salem at the WSO Fall Convention! It was an opportunity to see beautiful art, socialize with other artists and...buy logo merchandise which supports WSO!

Our merchandise table was quite active. We sold a variety of tee shirts, sweatshirts, caps, vests, aprons and tote bags. I plan to restock these items in a variety of sizes and colors.

I welcome your suggestions on what new things you might want to see at the table. We received some good suggestions from people who came by to shop. Feel free to contact me with any ideas you might have. You can find my contact information in the current *Membership Roster & Handbook*.

I have to say a HUGE thank you to Rose and Stan West. They stepped up to assist me, and without their help and computer expertise I would have been lost.

Being Logo Merchandise Chair is a new experience for me. Thanks to all who made Saturday so much fun!

Susan Milne, Logo Merchandise

WSO Website

Interested in learning website design? Or do you already have some web skills you may be willing to use to help WSO? The website team continues to look for volunteer Website Assistants to help create and maintain website pages. If you have good basic PC or Mac skills, we can teach you basic website design. There's no commitment required, but we'd like members receiving the training to consider becoming Website Assistants. Interested? Contact Dan Perich; his email address is in the *Membership Roster & Handbook*.

Dan Perich, WSO Webmaster

Western Federation of Watercolor Societies News

WSO Artists: The clock is ticking! The deadline for the WFWS 49th Exhibition and Show is **NOVEMBER 27, 2023!** Please go to the WFWS website and read the prospectus for entries. All entries go through ARTCALL. The exhibition will be juried by Stan Miller. If you have any questions, please contact WSO delegate Robin Becic via email. Check the current *Membership Roster & Handbook* for contact information.

Robin Becic, WFWS Delegate

Compiled by Susan Escobar, Assistant Editor, Watermark Editing Team



Members' Gallery

The *Watermark* staff invites WSO members to share images of your paintings in a fun and informal way in the Members' Gallery. The photos will be published twice a year in May and November as a *Watermark* accompaniment and on the WSO website under the *Membership* tab.

Enjoy the delightful entries for **Our Animal Friends** and consider entering an image for the next theme which will be announced in the February *Watermark* issue. Feel free to pass along a theme idea to me at wsomembergallery@gmail.com.

Leslie Dugas, Assistant Editor, Watermark Editing Team

Important WSO Dates November 2023 - November 2024

<p>November 2023</p> <p>November 1 – <i>Watermark</i> published; look for the 2024 Spring Experimental Exhibition Prospectus in this issue, or online.</p> <p>Keiko Tanabe Workshop registration opens for Active and Lifetime Members. The workshop is April 8 - 12, 2024.</p> <p>November 27 – WFWS entries close.</p>	<p>December 2023</p> <p>December 1 – The 2024 Spring Experimental Exhibition opens for entries.</p> <p>December 16 – Keiko Tanabe Workshop registration opens for Subscriber Members.</p> <p>December 31 – Pay 2024 WSO membership dues by this date.</p>	<p>January 2024</p> <p>Paint! Finish your painting(s) and submit images by February 1, 2024!</p>
<p>February 2024</p> <p>February 1, 8:00 pm – The 2024 Spring Experimental Exhibition closes for entries.</p> <p><i>Watermark</i> published; look for detailed information about the 2024 Spring Convention in this issue.</p> <p>February 24, 8:00 am – Online registration for convention opens.</p>	<p>March/April 2024</p> <p>March 16 – Online registration for convention closes.</p> <p>April 5 - 7 – The 2024 Spring Convention, Keiko Tanabe, Juror, Yachats.</p> <p>April 8 - 12 – Keiko Tanabe Workshop.</p>	<p>May 2024</p> <p>May 1 – <i>Watermark</i> published; look for the 2024 Fall Watercolor Exhibition Prospectus in this issue, or online.</p> <p>Iain Stewart Workshop registration opens for Active and Lifetime Members. The workshop is October 7 - 11, 2024.</p>
<p>June 2024</p> <p>June 1 – The 2024 Fall Watercolor Exhibition opens for entries.</p> <p>June 16 – Iain Stewart Workshop registration opens for Subscriber Members.</p>	<p>July 2024</p> <p>Paint! Finish your painting(s) and submit images by August 1, 2024!</p>	<p>August 2024</p> <p>August 1, 8:00 pm – The 2024 Fall Watercolor Exhibition closes for entries.</p> <p><i>Watermark</i> published; look for detailed information about the 2024 Fall Convention in this issue.</p> <p>Online registration for convention opens. Date TBD.</p>
<p>September 2024</p> <p>Online registration for convention closes TBD.</p>	<p>October 2024</p> <p>October 1 - December 31 – 2025 WSO membership dues collected.</p> <p>October 4 - 6 – The 2024 Fall Convention, Iain Stewart, Juror, Salem.</p> <p>October 7 - 11 – Workshop, Salem.</p>	<p>November 2024</p> <p>November 1 – <i>Watermark</i> published, look for the 2025 Spring Experimental Exhibition Prospectus in this issue, or online.</p> <p>Jean Pederson Workshop registration opens for Active and Lifetime Members. The workshop is April 7 - 11, 2025.</p>

WSO 100 Club Grant Workshop: Seeing Art Through Different Eyes



Liz shows us what to do.



Workshop participants.

Thanks to a generous educational grant from the WSO 100 Club, our critique group, "The Roseburg Gang," was able to host an informative and fun two-day workshop by Liz Walker in August. In her workshop, *Watercolor Reimagined*, Liz showed us a myriad of techniques she uses to enhance traditional watercolors. These methods included prepping the paper surface with gesso or liquid matte medium, using stencils, rubber stamps, or a variety of common household items to produce design elements, graphics, or texture, and applying transparent and opaque acrylics to restructure "failed" paintings.

Liz approaches her art with a thirst for discovery rather than a preconceived plan. She often starts out by creating an interesting background using several different textural techniques. Next, she applies color using a limited color palette. Then she studies the resulting background from all angles to determine the subject matter it suggests to her. Finally, she develops her subject using negative painting, paint lifting, and the addition of new lines, shapes, or colors.

Liz's exploratory approach to painting was new and exciting to many of our workshop participants. "Let go of certainties," she told us. "If life gives you flowers, paint a vase."

And we did! Not only did we produce vases of vibrant flowers without drawing them first, but we also discovered birds, sheep, a fox, a frog, and several enigmatic people within our colorful, textured backgrounds. Our thanks to Liz Walker for presenting such a fun and inspiring workshop!

*Susan Escobar, Assistant Editor, Watermark
Editing Team*



Menucha + WSO = An Artistic Partnership

Watercolor Society of Oregon's relationship with Menucha is stronger than ever. WSO members have outstanding art instruction at our fingertips with René Eisenbart's *SPECIAL EFFECTS: Painting in Watercolor with Acrylic Texture* taking place October 30 - November 2, 2023, and a new workshop from Chris Stubbs to look forward to in May, 2024.

If you haven't yet taken a workshop at Menucha Retreat and Conference Center in Corbett, overlooking the Columbia River Gorge, allow us to paint a picture of what awaits you: treating yourself to a few days away from home, rooming solo or with friends in a contemplative space, high quality art instruction, learning among a community of talented peers, delicious and healthful meals to feed your creative spirit, and beautiful views of nature in every direction.

Menucha's affordability is another great feature. Beyond giving you access to some of the best instruction available anywhere, your tuition also supports two great non-profits: Menucha and WSO!

As your new Menucha liaisons, René Eisenbart and I welcome your suggestions for future instructors. Whether you wish to take a workshop from a teaching artist you admire, or would like to serve as an instructor yourself, please contact us. René and I share the goal of offering the best possible lineup of workshops, and will certainly succeed in reaching that goal with your input. Thank you in advance for your ideas and for taking a moment to learn more about Menucha, an Oregon gem to which artists have been retreating for decades.

Sharon Rackham King, Menucha Liaison

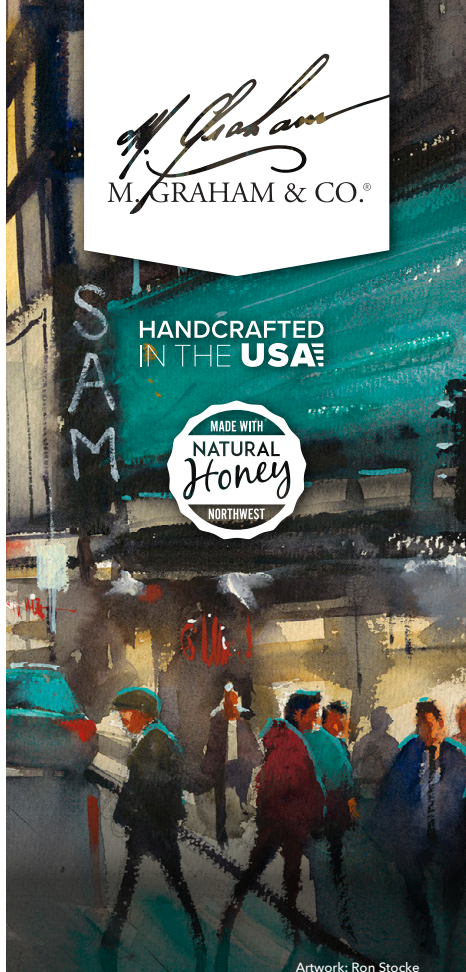


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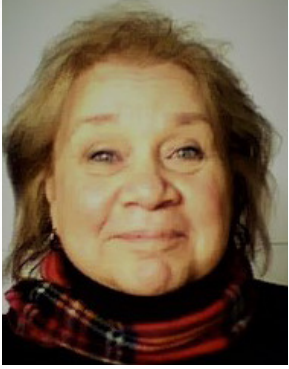
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Membership Director Report

Membership News

To those who have renewed for 2024, WELCOME to a fantastic year of art adventures. I urge those of you who have yet to renew as of October 15, 2023, to do so soon. As we notified you in the October email blasts, WSO dues have increased to \$75.00 for Active Members and \$50.00 for Subscriber Members. Many of us who wait until later, including me, may forget to renew during the busy holiday season. Renewing by December 31 will keep your membership, including points accrued for Signature Status, in good standing. Please review page 40 of the *Membership Roster & Handbook* for additional information regarding "Lapse of Membership." **Just a note:** if you mail your check (made out to WSO) to me, Jan Premo, rather than using PayPal, WSO will not have to pay a handling fee to PayPal. My contact information can be found in the *Membership Roster & Handbook*. Of course, you may use PayPal if that is best for you.

I encourage each of you to invite a friend or acquaintance to join WSO. We are a society that supports the growth and encouragement of all levels of water media artists. Our Spring Experimental Exhibition accepts watercolor in addition to a wide assortment of water media, defined as any media that can be diluted with water when applied. This is the time to start creating your potential submission and encouraging your friends to submit, since the entry period will be December 1, 2023 - February 1, 2024.

It's time to plan your schedule so you can attend the 2024 Spring Convention in Yachats, Oregon. Convention dates will be April 5 - 7, 2024, and workshop dates will be April 8 - 12, 2024. You will not find a better deal for learning many new ideas about creating art, and the opportunity to meet people of like mind. This is where your dues make a difference. Only members have first access to the special sessions of art training and workshop attendance.

Another note: For all **Lifetime members**, we are going to make an effort to contact you before January 1, 2024, to verify your address, phone, and email addresses, which will help to ensure accurate information in the *Membership Roster & Handbook*.

Finally, it was such a pleasure to reconnect with fellow members, and to meet some amazing new skilled artists at the Fall Convention. Thank you WSO, for providing these opportunities.

Welcome New Members!

The following have recently joined WSO:

Carol Anderson
Christina Fox
Daemion Lee
Judy Scherzer
Marnie Jeffers
Rosalynd Shuff
Mary Gunn
Lynn Frost
Satoko Motouji

Jan Premo, Membership Director

In Memoriam Judy Mohnney

September 30, 1942 – August 20, 2023



Judy Mohnney passed away August 20, 2023, in Salem, Oregon, surrounded by her family. She was born and raised in Three Rivers, Michigan, and graduated from Western Michigan University with a degree in Art History and Graphic Design. She worked as an advertising and marketing manager at Johnson Corporation in Three Rivers for thirty-seven years. After retirement she served nine years as administrator of a Catholic school in Three Rivers. After this, she studied massage therapy and opened her massage business in 2010. Throughout her life, Judy was an active volunteer, serving on many boards and committees.

At her 50-year high school reunion, Judy met and became friends with Anna and met Anna's husband John Mohnney. Judy and Anna maintained their friendship via email, and after Anna died from cancer, Judy and John kept in touch and became closer. John eventually invited Judy to visit Oregon; they began a long-distance relationship and decided to marry in 2012.

Judy originally painted in oils and began painting in watercolor in 2010. After moving to Oregon and marrying John in 2012, she painted exclusively in watercolor. She was juried into WSO in 2016 and celebrated the acceptance of her paintings into several shows. Along with her husband John, she co-chaired the 2014 Spring Convention in Tigard and the 2018 Fall Convention in Salem.

In addition to painting, Judy enjoyed reading and music, and learned to play the flute, saxophone, ukulele, harmonica and dulcimer. She loved people and enjoyed helping others. Her laughter and *joie de vivre* were infectious and she will be greatly missed.

Courtesy of John Mohnney

Karen Kreamer, Watermark Editor



In Memoriam Margaret Marie Neerhout

1932 - 2023

My mother Margaret Neerhout was a very talented artist in several media, though I suspect most people remember her as a watercolorist. She was born in Loma Linda, California in 1932 and went to Pomona College where she met Milford Zornes, a professor of art at the college. They became good friends until the end of their days, and I think his influence may be why she took such a strong liking to watercolor painting, which she took up after a decades-long walkabout doing enamel, stitchery, macrame, sculpture, and wood and stone carving. During her sculpting years, she became friends with and took lessons from a neighbor who became quite well-known, the sculptor Joe Goethe. I suspect he may be the reason I grew up always hearing "Look at the lines created by the...."

Margaret started painting in the 1970's; I have vivid memories of quickly clearing out of the way as she rushed madly to the bathtub to wash away an unsatisfactory watercolor painting. She kept sketch journals while on her travels;



Watercolor painting by Margaret Neerhout

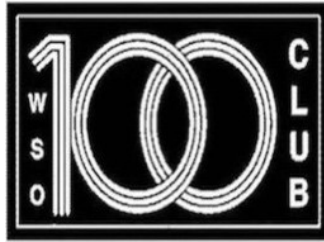


Sculpture by Margaret Neerhout

they proved to be great sources of inspiration for numerous paintings. She traveled extensively throughout Europe, Asia, Russia and Egypt, as well as extensively throughout the United States. When she and her husband Dr. Robert Neerhout moved to Oregon, she became a great fan of the misty Oregon coast and central Oregon, especially around the Deschutes River. She and Robert supported Doernbecher Children's Hospital for many years; Robert was Chair of the Pediatrics Department.

She lives on in her artwork, as well as through her three daughters, four grandchildren, and four great-grandchildren.

Mary Borg



Fundraising for Artists' Success and Growth



This has been a successful year once again for the 100 Club in raising funds for artists' awards and education grants! It's very humbling and satisfying to hear from artists expressing their appreciation for the work that has been done on their behalf. Through emails, handwritten cards or in person, many of the artists who received cash awards at the spring and fall WSO conventions, the critique group members who received grant money for workshops, and various other WSO members have expressed their appreciation for the work that goes into making this happen year after year. Raising these funds takes a lot of energy, planning and organizational logistics that most members aren't even aware of, but the 100 Club delights in providing these opportunities to artists!

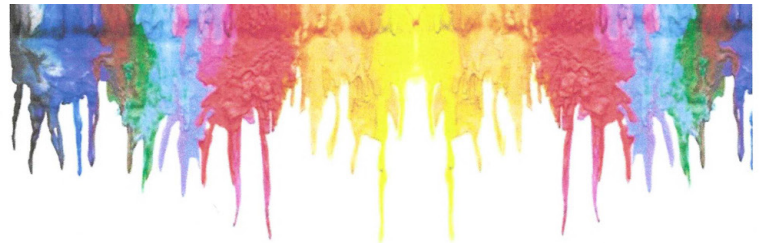
So, what is ahead for the 100 Club in the coming year? While providing the cash awards for artists at the spring and fall WSO conventions is the part that gets the most recognition and notice by WSO members, there are other goals and objectives that the 100 Club focuses on as well.

The first goal is probably the most significant and represents the overall purpose of the organization. It is to continue to build both the Awards Endowment and the Education Endowment to a level that can become self-sustaining even with an annual drawdown.

What does that mean? It means that after the annual, single-digit percentage withdrawal (or "drawdown") is taken, there is still enough money in each endowment to provide a positive return from market investments equal to, or greater than, the value of the endowments at the beginning of the year. However, since we can't control the market, this does not always happen. That's why the 100 Club continues to have other fundraising events and activities. Becoming self-sustaining will take several years to achieve, but the good news is that progress continues to be made towards this goal. On toward this goal!

The second goal is immediate and urgent. It is to fill the open director and chair positions on the 100 Club Board of Directors. Open positions include: Vice President, Treasurer, Communications, Grants, and Planned Giving. And the 100 Club is delighted to announce that Rachel Gessert has just stepped up to become the new Fundraising Chair! We are excited to get to know Rachel better, hear what ideas she may have to offer, and start working together.

Currently, the most urgent need on the 100 Club Board is to fill the vice president position. This position is the first of a (continued on page 14)



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Fundraising for Artists' Success and Growth ... continued

three-year rotation from vice president to president to past president. The vice president oversees all things related to fundraising such as the conventions, grant writing and planned giving. But the good news is that this is not a solo job! The VP has a team of committee chairs to call on for help in each of these areas, as well as the full and committed support of every other member of the 100 Club Board of Directors in any aspect of the fundraising effort.

A third goal that the 100 Club would like to focus on this year is to help WSO critique groups take advantage of the grants that are available for workshops. Each year the 100 Club makes \$2000 available for WSO critique groups to use for their own group's art education. The \$2000 is split into four grants of \$500 each and is available to any critique group that would like to bring in a certified instructor to do a workshop just for their group. Grants are awarded on a first-come first-served basis for the purpose of offsetting the cost of bringing in an art instructor to teach on a topic that is of interest to their group. The process of requesting a grant is very simple and can start simply by contacting the 100 Club Education Chair to learn more. There is more information on the application process on the WSO website under the *WSO 100 Club* tab as well as under the *WSO Critique Group* tab.

Finally, in addition to these major goals, there are many other smaller projects and organizational issues that the 100 Club handles on a short term basis to ensure its strength and ongoing viability for the future of WSO artists.

So, stay tuned for more updates and information because the 100 Club is off and running once again!

"Art is like music to our eyes."

Kathleen Riopelle, WSO 100 Club President



*Are you wanting to learn more about drawing?
Do you want to learn an approach to watercolors?*

Elizabeth Zimmerman has opened up a monthly online membership for artists of all levels featuring a drawing and painting tutorial every month along with tiers to join for online hangouts and prints!

Check out all the options at www.Patreon.com/WesternRoseStudios



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Kudos



Local/Regional Shows

Chris Helton juried the annual Village Gallery of Arts Fall Award Show in Portland. The following WSO artists received awards: Amanda James (Honorable Mention), Jung Soo Pak (Third Place), and Liz Walker (Best of Show). <https://villagegalleryarts.org/>.

Over two dozen marbled paintings by Liz Walker are being featured in her solo show, *Pulling Secrets Out of Paper*, at the Coos Art Museum, 235 Anderson Ave, Coos Bay, Oregon. The show dates are October 6, 2023, through February 11, 2024. For more information, visit: <https://www.coosart.org/>.

National/International Shows

The American Watercolor Society accepted the paintings *Treasure Box* by Mary Jo Hull and *The Girl from Florence* by Winnie Givot into their Associate Members Online Show, June 7 - August 20. The juror was Timothy Gaydos. You can view the paintings online [here](#).

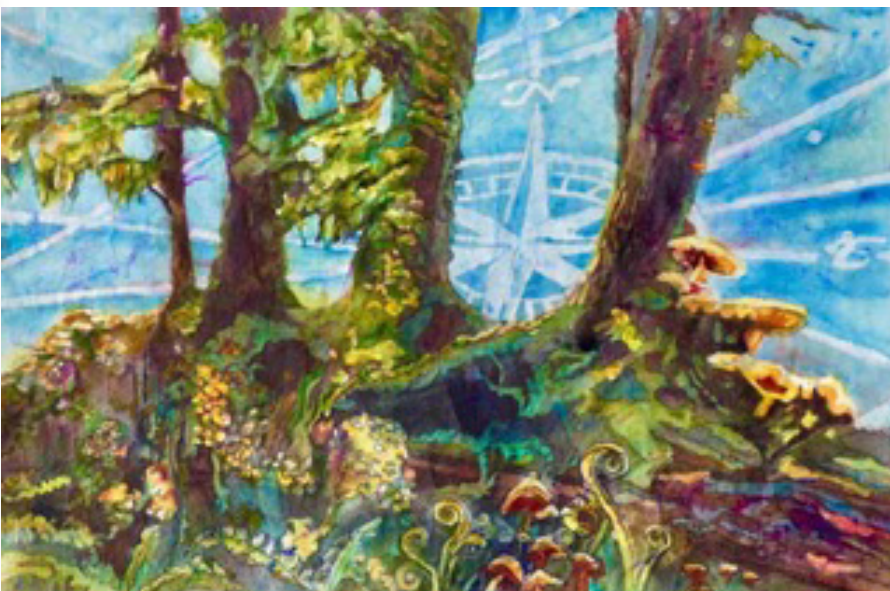
The following artists were accepted into the Northwest Watercolor Society 83rd International Open Exhibit by juror Stan Kurth: Tara Choate, Kristie Mooney, Chris Stubbs, Beth Verheyden, Liz Walker and Harold Walkup. Kristie Mooney has now achieved signature membership in NWWWS. View the exhibit at the Matzke Fine Art Gallery and Sculpture Park, Camino Island, Washington, October 14 - November 12. For more information, visit <http://www.nwws.org/>.

Kim Smith received an Achievement Award in Emerald Arts' Spring Exhibit in Springfield, Oregon, for her painting *Tangled Flight* from juror Bets Cole.

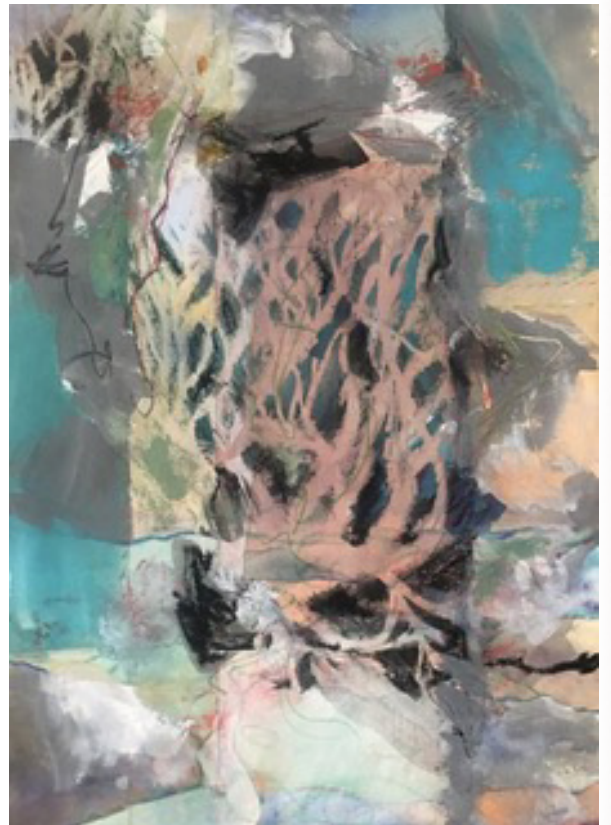
Kim Smith also received the Second Place award in Watercolor West for *Cold Spring* in the 55th Watercolor West International Juried Exhibition. This acceptance also gives her signature membership. The show was at (continued on page 17)



Winter Trees by Liz Walker



Nurse Tree by Kristie Mooney



Under Water by Amanda James

Kudos ... continued



Tangled Flight by Kim Smith



The Fire Within by Liz Walker

Coastline College Art Gallery in Newport Beach, California, from July 8 - August 12, 2023. The juror was Michael Reardon. View the show online [here](#).

Liz Walker's 8" x 8" painting, *The Fire Within*, was accepted into the National Watercolor Society and Royal Scottish Society of Painters in Watercolour 2024 International

Exchange Exhibition. *The Fire Within* will be in the online-only show.

Liz Walker's painting, *The Fledgling #1*, received an Honorable Mention award from jurors Stephanie and Ken Goldman for the 50th Annual Rocky Mountain National Watermedia exhibition. The exhibit was displayed September 21 - October 28, 2023, at the Evergreen Arts Center in Evergreen, Colorado.

View the entire exhibit at:

<https://evergreenarts.org/event/exhibition-rocky-mountain-national-watermedia-50th-anniversary/>.

Share news about your art shows, awards, and publications. Calls for Entries are welcome too. Check the *Membership Roster & Handbook* for my contact information.

Sarah Bouwsma

"It's more fun to experience things when you don't know what's going to happen."
- Louis C.K.

Convention Central

2023 Fall Convention

*Watercolor in the Willamette Valley
What fun we had at the fall convention!*



The weekend began Friday, October 6, with the Meet and Greet, where we enjoyed fellowship with members and friends to kick off our 2023 Fall Convention. Juror Trish McKinney was introduced by WSO President Rebecca Sentgeorge while participants viewed all the

entries to the 2023 Fall Watercolor Exhibition. The hospitality team distributed name tags, the WSO 100 Club displayed many items for a silent auction, and everyone enjoyed the light appetizers and beverages as we mingled and reunited with WSO members.

As the hospitality team helped members with information and gave out name tags, Saturday was a busy day with a full lobby at the convention center. The WSO 100 Club members had set up a table with their auction and information. The Merri Artist and American Easel sold art supplies and offered demos and products to try. The WSO logo merchandise table displayed many items for sale and video rentals were available for check out. Members were able to attend a selection of breakout sessions and critiques, with opportunities to observe and learn from 13 amazing artists! In the afternoon, we attended the artists' reception, hosted by the Elsinore Gallery, where we were able to view the 79 accepted paintings. Light appetizers and beverages were served, and award ribbons were on display so that we could see the winning paintings. We enjoyed a social hour at the convention center before the Awards Banquet, which offered a buffet with a choice of three entrees, side dishes, salad, and dessert. We had an entertaining evening as Trish McKinney announced the award-winning paintings and presented the artists with their special awards and certificates. We were able to view a fabulous slide show of all the beautiful accepted paintings!

On Sunday morning we attended the semi-annual business meeting conducted by our President Rebecca Sentgeorge. During the meeting, members debated some of the future changes proposed for WSO. Linda Burgel and her team gave out raffle tickets, much to everyone's delight. There was so much to give away; everyone was a winner! Winnie Givot spun the wheel with her team for the Annual Thank You to Volunteers who served in any capacity for WSO during the past year. As the meeting concluded, the gavel was passed to Mary Holt for her upcoming term as president of WSO. A fast turn around to the stage, and Juror Trish McKinney was ready to demonstrate her fascinating technique of creating different surfaces for watercolor paintings. By using words as inspirations, she developed panel boards and paper to achieve the hidden meaning behind her paintings. Trish's wonderful demonstration showed us how to weave a sense of wonder into our own work.

Michelle Myers, 2023 Fall Convention Co-chair



Reviews of Breakout Sessions

Painting With Shapes with Sarah Bouwsma

Since childhood, Sarah has observed gestures in trees that, from her perspective, seem to express human emotions.

She studied art in high school and then painting and design in college. In her first jobs, she used calligraphy, which taught her good discipline but didn't give her joy. It did, however, lead to her love of shape-making.

She continued to observe trees; shapes became a way for her to organize the complexity of nature and see the patterns. Sarah only paints from what she has seen and photographed. The blue she adds to her tree trunks came from a printer accident that put color in that wasn't there. She enjoyed the happy accident and began adding blue to the trees in her paintings.

First, she makes small studies in a spiral-bound sketchbook, adding color blocks. Sarah projects the drawing onto paper and draws it in. Then she starts painting in the upper left-hand corner and works her way down, playing with how colors look next to each other. Gouache is used to get opalescence. Looking and thinking as the painting progresses, she takes her time.

Sarah joined WSO in 1996 and earned 2nd place in an exhibition in 1999. This breakout presentation was her first; hopefully, we will see her again.



Jean Gale

The Art of Story Telling - The Eastern Legacy of the Lewis and Clark Expedition with Steve Ludeman

"Every great painting has a story behind it" was the central theme behind Steve Ludeman's breakout session. Steve is not only telling a story with his art, but he is also painting American history — literally. He has personally traveled the 1200+ miles (from Pennsylvania to Missouri) that



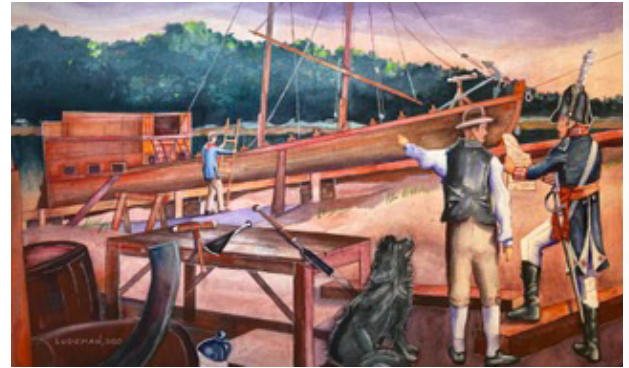
make up the Eastern Legacy of the Lewis & Clark National Historic Trail. Along the way he visited the historic sites, researching the people, the mode of transportation, living conditions, and the tools and clothing common to the 1802-1804 period when President Jefferson and Captain Meriwether Lewis coordinated the historic expedition.

Steve has completed 11 paintings so far, and by the time his project is complete, he will have painted at least 22 paintings and drawings of the Lewis & Clark Eastern Legacy. Many artists have depicted the Lewis & Clark expedition, but Steve is the only artist to tell the "whole, compelling story of the Eastern Legacy." Steve says that his love of history, together with his love of art, is what has compelled him to take on this worthwhile and lengthy project. "Like every good book, every painting I do has some bit of controversy in it," says (continued on page 20)

Breakout Sessions ... continued

Steve. And Steve's paintings of the Eastern Legacy accurately depict these historical controversies down to the last detail. The 11 completed paintings are currently traveling throughout the United States, exhibiting in museums and historical societies. The exhibit's next stop will be at Fort Clatsop near Astoria on December 2nd and may be viewed online at <http://www.lewis-clark.org/arts/artists/>.

The icing on the cake was Steve playing the American classic, "Shenandoah," on his tenor saxophone. "Down the Ohio, up the Mississippi, and into history" is Steve's legacy. We experienced some of that history by attending Steve's session and were encouraged to tell our own stories through our art.



Final Inspection by Steve Ludeman

Beth Verheyden

Using Art to Bring Beauty Out of Chaos with Gary Snavelly

The breakout leader, Gary Snavelly, introduced himself and humorously remarked, "The last time I was at this convention, we came in wagons."

Before the 2011 Japanese earthquake and tsunami, Gary traveled around Japan with a fellow artist, Tatsuo Inoue. They painted plein air side by side and had a feature article in *International Artist* magazine.

On the day the earthquake struck, Gary was waiting for his underground train when he decided not to take the train home after all. He headed for the stairs, and just as he emerged from underground, the trembling began.

The Japanese alert system was immediate — streets filled with people — stores emptied in a panic — transportation stopped.

Tremors continued. Posted signs said, "Be Strong" and "Be Tough." Many were suffering from post-traumatic stress.

Gary and Tatsuo visited with the survivors and introduced them to art therapy. Gary led us in the exercise that they did with the Japanese people.

Each of us received bowls with red, yellow, and blue paint. Gary and Tatsuo didn't use red paint in Japan because some people associate it with anger, and they wanted to be culturally sensitive. We painted on our paper, making marks with no form in mind, and then we traded our piece with a neighboring participant. Each of us tried to make something beautiful from the random paint marks. The worked-over pieces were amazing, proving there can be "beauty in chaos."



Roberta Matthews

Breakout Sessions ... continued

Understanding Wet-In-Wet Technique with Harold Walkup

Harold began by explaining that he gets his painting ideas from sketches he makes onsite or from visuals he has seen and recalls. In general, he doesn't paint from photo references but uses his sketches as suggestions for developing his paintings.

When judging paintings for exhibitions, he looks for a "painterly quality" in the work and a unique design or idea. Taking advantage of what takes place on the paper during the painting process is a skill that he recommends the artist master.

His technique includes:

- Stretching his paper in advance.
- Pre-wetting it after drawing the large shapes.
- Limiting his palette.

He painted a snowy landscape for us, using a large brush and allowing the colors to gradate and mix on the paper. Describing the placement of the focal point according to the golden mean, he also demonstrated that strong value contrasts are another way to draw the viewer's eye into the scene.

Harold is an accomplished artist and an excellent instructor. I have a few "pearls of wisdom" as takeaways from the session, and I very much enjoyed his demo.

Katherine Abdun-Nur



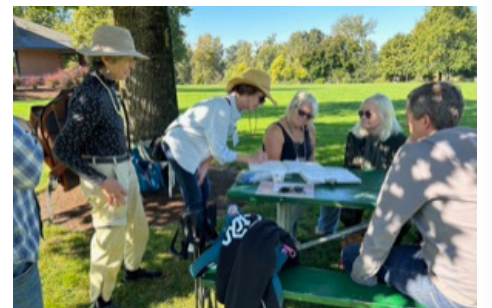
Paint Out: The Urban Sketcher with Leslie Cheney-Parr

Leslie Cheney-Parr organized and led the plein-air "Urban Sketcher" breakout session. We started with a brief greeting in the lobby. Leslie shared her artistic journal sketches and suggestions for supplies when painting outside – keep it simple and light. She has a unique way of combining several days' sketches on one page. These are her inspirations for paintings.

We ventured outdoors, and the weather was perfect, comfortable fall sunshine! We walked along Liberty Street towards State Street to discover Salem's 19th-century decorative architecture. We did a bit of sketching, capturing storefront details and city views. Next, we walked to the Riverfront City Park. The carousel, walkways, trees, river's edge, bridges, and people were our subjects to sketch and paint for a more extended period.

To end our adventure, Leslie demonstrated how it is not always necessary to paint a scene exactly as it is. She combines her various sketches to create a thumbnail that is well thought out and has elements of a successful painting. Our small group agreed it was a delightful way to experience Salem's 2023 Fall Convention.

Christine Helton



(continued on page 22)

Breakout Sessions ... continued

More Heart in Your Art with Judy Morris

Judy Morris's workshop was an entertaining "stream of art consciousness;" a tour of her life as an artist interlaced with tools, tips, and suggestions. Assisting Judy were her "older" (by 29 seconds) sister Jacque who attempted to keep her on track, and daughter Sarah who handed out papers, images, quotes and sample tools.

Judy's message was to "Break the Rules" and find your own art. She learned to incorporate pencil into her images by breaking an early teacher's rule to leave none. Her favored palette? A desert triad of yellow ochre, Indian red, and cerulean blue...even when opaque paints were taboo.

For tools, her "finish hole" tool was a rectangular slot 1" wide by approximately 8" long cut lengthwise through the middle of an 8" X 10" piece of dark gray (value #3 on a gray scale) paper that is moved along the surface of "finished" paintings to examine each inch for flaws. A "splatter tool" was a plastic needlepoint craft round broken in half, loaded with paint, and blown through.

After 50 years of teaching all over the world, this was officially Judy's last workshop. She closed with a flurry of inspirational quotes she has pinned to the walls of her studio, including "The finish line is only the start of a new race." - Susan Saint James

Brian Lockyear



Atmosphere in Watercolor with Sandra Pearce

Sandra Pearce presented a very enlightening session on painting atmosphere in landscapes. She demonstrated five situations where atmosphere played an important part in her painting. These were:

1. Sunny – She suggests using a stronger blue overhead, adding water to bring the paint down the paper to the horizon. She uses blue for a cool sunny day, fading to clear or pale yellowish. For a warm day, the blue fades to a pale orange or brown for smog. To suggest a hot, hazy day, she uses a pale, warm yellow wash except for the blue part of the sky.
2. Foggy – To achieve this look, a cool pale gray is employed. Wet-in-wet shapes gradually hold more form as they come forward. The shapes are soft in the distance, with harder edges in the foreground. There are no prominent shadows.
3. Golden Hour – She paints a slightly darker sky than "sunny" (see above) and paints down to a golden horizon; she paints the surfaces that catch the sunglow in the same yellow/golden hue. Objects are backlit. The sun shining through is also a yellow/golden hue. Shadows move away from the objects that are casting them.
4. Rain – She uses a darker gray than the one used for fog and paints clouds gray with or without the appearance of falling rain. She paints the ground with wet reflections.
5. Smoke – Sandra paints soft, wet edges of the objects behind the smoke. She sometimes uses white paint to enhance the effect.

There was a three-page handout illustrating these five situations plus variations in them. Sandra did a demonstration painting of each one and encouraged participants to try. The handouts and demo clearly showed the techniques an artist can use to achieve an atmospheric painting. Overall, the session was highly informative and held participants' attention.

John Mohney

(continued on page 23)

Breakout Sessions ... continued

Just Three Pigments with Winnie Givot

Having spent an hour and a half listening to Winnie Givot's warm and friendly wisdom on watercolor, I can safely say I'd spend days listening to her thoughts on the subject—and probably just about anything else she'd choose to teach. Quickly imparting more information on palette preparation and triads than I've learned in five years of steady classes all over the Pacific Northwest, Winnie moved effortlessly into color matching using only three pigments while the class ohh'd and aah'd at our collective and immediate successes.



To begin the hands-on portion of the session, a complete color wheel was swiftly created on our palettes, using only Winsor Newton Blue Red, Holbein's Carmine, and - a browner yellow than I'd have imagined would be successful - Quinacridone Gold. We then explored the primary, secondary, and tertiary blends in petal shapes before creating multiple neutrals in all shades. With our newfound knowledge, we easily color-matched our pigments to the photographs provided and left with a more complete understanding of the color wheel.

Rachel Gessert

Art: More Than a Pretty Painting with Debbie Loyd

Debbie led us through a rich and thought-provoking session where she developed ten ways art can impact our lives.

Art helps us remember, shows significance, transcends the



ordinary, and helps us see that which we otherwise might overlook. Art is an aid in suffering, inspires hope, and can help heal the body and mind. Art aids self-understanding, it helps us rebalance our extremes, and causes us to grow. Debbie unpacked each of these benefits of art with vivid and meaningful examples.

In addition, a slide show took us to an imaginary but powerful art museum where each floor focused on love, fear, or joy. This journey was a perfect exercise to highlight art's strong effect on each of us.

Debbie moved the understanding of art beyond that of "a pretty painting" and led us to a deeper understanding that art is not a mere indulgence but an essential part of life. Thank you, Debbie!

Betty Drullinger

Breakout Sessions ... continued

Masked and Taped Up: What's Next? with Margaret Godfrey

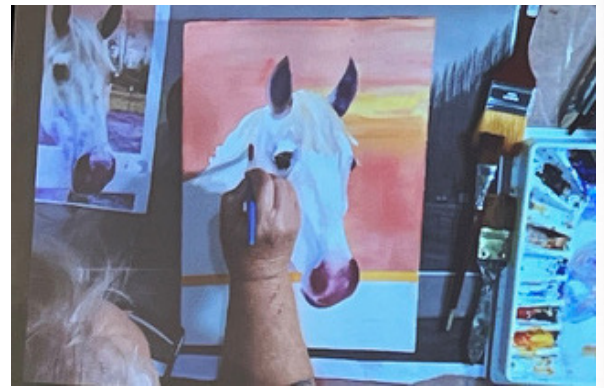
Margaret Godfrey not only dispenses lots of information in her **Masked & Taped Up** class, but her joy and good nature made the class full of good cheer.

We received a colorful handout with the names of the materials she uses. It also included a photo to help jog our memory after the session.

After explaining the multiple materials available for masking, she offered a demonstration using each type for a different purpose, depending on the size of the area being worked on. She painted, then cut and applied the various masking tapes, then painted more, and finally removed the tapes. And voila! She had a newly finished, layered product that resulted from the step-by-step instruction.

I came away from the session feeling confident I could use these tapes for many of the new layering tricks we saw develop from start to finish!!

Leslie Cheney-Parr



The Fascinating Journey of Watercolor Paper: From Pulp to Masterpiece with Sally Borg

This breakout session by Sally Borg, co-owner of The Merri Artist, was very educational and useful. The different types of paper fibers, additives, sizing, textures, and weight, and whether the paper has been machine or mould-made, all make a big difference in the outcome of our paintings.

Sally used slides to explain the process of making paper, including adding textures and what makes the different grains. Wood fibers are economical, and cotton is superior, but each has multiple varieties. We also learned that machine paper has a "right" side while mould-made paper is double-sided and stronger.

My best takeaway was the different sizings: plant-based, synthetic, and gelatin. The latter is strongest and lasts longer. Internally sized paper resists buckling!

There is a lot to consider when choosing paper. To help us realize the differences, we did a blind test.

We got fourteen sample papers numbered on the back. We used staining, non-staining, and granulating paint on each piece to see the different reactions to our applications and lifting techniques. Afterward, we got a written guide with the corresponding numbers to see each piece's brand, weight, and texture.

We can now decide which paper(s) are right for our personal painting style and techniques!

Judy Nigh

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Chasing Wonder - Find Inspiration Combining Words with Watercolors Trish McKinney Workshop

Trish began her workshop with much inspiration, using poetry, storytelling and introductions of all of the members in the class. She taught us that we all have a story to tell and that when we include that story in our painting, no matter what it is, we will create a piece of art that will inspire others. We were each given one word to motivate, inspire, and have as a goal for the week. This helped us to focus on how we wanted to grow in the class.

We began the week preparing our surfaces on watercolor paper with different techniques to tell the underlying story. Using matte medium, words of poetry in graphite, tissue paper, and the back of a paint brush, we gave each work a foundation. Trish guided us through one of her own designs, and once we accomplished that, we used our own subject matter to tell our stories. Once we had our foundation and started using watercolor, there was no end to the paths we all took with our artwork.

Trish demonstrated how she paints, but more importantly she spent a lot of time one-on-one with every student guiding them to complete their paintings. We held a critique mid-way through the workshop to see how the class was moving forward. So much can be learned about the artwork created by others. Trish stressed design elements and principles throughout the week because they are so important in our painting.

By the end of this very busy week we each had 3 to 6 finished paintings that all had a story to tell. We have very different styles and Trish encouraged and celebrated our growth!

I asked the class what they got out of the workshop and received the following responses:

"I have thoroughly enjoyed the workshop. Trish prodded us to move out of our comfort zones and provided us with new ways to think about our painting. I especially appreciate the emphasis on developing your own voice and the focus on injecting emotion into our work. The demonstrations, critiques, and peer reviews and support have been excellent. Wonderfully stimulating!" **Judy**

"I enjoyed Trish's creativity and fun personality. She pushed my boundaries as an artist and encouraged me to ask, 'what if.' (continued on page 26)



Trish McKinney Workshop ... continued

I produced paintings that I never would have without her teachings. I am looking forward to getting back to my home studio and integrating what I have learned into my art practice." **Tracy**

"I loved the energy both of Trish and other participants. It is fun using prepared surfaces and moving forward in unexpected ways!" **Linda**

"I was very glad to learn about the use of words to find meaning in my paintings before even beginning. I've long wanted to include words in my paintings, but didn't after one juror, whom I much admire, said a painting should speak on its own without words. Now I not only have permission to use words, but many ways to include them in a painting, whether they can be seen or not." **Winnie**

"I enjoyed the camaraderie among the group and exploring new substrates." **Katherine**

"I think Trish McKinney's workshop was one of the best, if not the best, I've taken. I learned some new techniques and I appreciated her providing one-on-one painting instructions, as well as letting us have plenty of time to paint." **Jean**

"I was amazed at how much more involved with a piece of art that I could be when I've told a story on my paper. Once I tell that story, the artwork seems to paint itself." **Michelle**

Michelle Myers, 2023 Fall Convention Co-chair

A Big Thank You to the Vendors!

I always look forward to shopping for art supplies at the vendor tables when we have Vendor Fairs.

The Merri Artist and American Easel brought a great selection of products to the 2023 Fall Convention. I know we all wished we had more time to shop, and there are discussions about how to have some dedicated shopping time in the future.

René Eisenbart demonstrated painting on a watercolor surface panel for **American Easel**. This year the demonstration included a large panel with a drawing that René started painting with QOR watercolor paint and then invited everyone to also paint on the same panel, creating a collaborative artwork.

The Merri Artist brought a treasure trove of items and I felt like a child in a candy store as I perused the wonderful assortment. I hope you were able to take advantage of your Merri Artist discount as a member of WSO; if you didn't have a chance at the convention, please visit them in McMinnville or go to their website where you can receive a 10% discount with the code "WSO." Your patronage of these vendors is important to their being able to return in the future. Follow both on Facebook.

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McMinnville, OR 97128
503-472-1684
Toll Free: 866-472-1684
<https://merriartist.com>

American Easel LLC.
340 Thelma Ln NE
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877-765-9549
<https://americaneasel.com>

Jean Lea, 2023 Fall Convention Co-chair



Thank You 2023 Fall Convention Volunteers

2023 Fall Convention

Thank you to everyone who helped plan and worked at the 2023 Fall Convention and Watercolor Exhibition. It couldn't have happened without you.

It takes many helping hands to pull a convention together and the list is too long for this article. The complete list of the 2023 Fall Convention volunteers will be in the *Exhibition Catalog*, but I want to specifically thank Michelle Myers for being Co-chair and the following convention coordinators:

- Artist Reception – Susan Hartson and Kara Pilcher.
- Breakout Sessions and Juror Critiques – Debbie Loyd.
- Vendor Fair – Jean Dupré.
- Breakout Session and Paint Out Instructors.
- AV Team – Del Moore and Ken and Cathy Cramer, who made technology work for us.
- Videographer – Elizabeth Zimmerman, who took video of the breakouts and helped the AV Team.
- Hospitality – Kara Pilcher and the entire hospitality team.
- Barb Sulek – who helped in so many ways beyond the initial registration and patiently worked on manually updating the registration database with the many requested registration revisions.
- All of the artists who allowed us to offer recordings of their previous convention breakout sessions.

There are many others who pitched in to help with tarps, table coverings, and other needed tasks. Your help was vital and appreciated.

Last, but not least, a sincere thank you to all of the members and friends who registered and attended one or more event. It was you who made our 2023 Fall Convention and Watercolor Exhibition such a success!

Jean Lea, 2023 Fall Convention Co-chair

The Outstanding Service Award for 2023 Goes To Elizabeth Zimmerman

Elizabeth Zimmerman was presented with the Outstanding Service Award at the Awards Banquet during the 2023 Fall Convention.

The following quotes from members' nominations for Elizabeth for the Outstanding Service Award were read when the Award was presented to her at the Banquet:

"Patience is one of her middle names."

"She has a high level of expertise."

"She is detail oriented and thorough as well as wonderfully creative."

"She works tirelessly until the job is done to perfection!"

"She is an absolute pleasure to work with! As a member of her team, I have the opportunity to watch her work her magic."

"She is fantastic! She does a wonderful job with all her projects, as well as maintaining her positive demeanor and attitude through it all."

"She is so easy to work with and always so upbeat."

"She is a true dynamo and a tremendous asset for WSO."

Elizabeth Zimmerman is smart, has awesome energy, is always positive, creative and a source of good ideas. And she is always willing to go the extra mile.

Thank you, Elizabeth, for all you have done and continue to do for WSO.

Winnie Givot, Awards Director



Signature Membership and Merit Award Winners for Fall 2023

Signature Membership

Signature Membership is awarded when a WSO member submits 10 points for awards they have won. They receive their Bronze Merit Award at the same time.

Fall 2023 Signature Membership Recipients:

Rose West

Vicki Cooper

Merit Awards

Merit Awards are awarded to WSO members for show entries and awards based upon points. The Best of Show Award receives five points. Second, third and fourth place receive four points. All other award-winning paintings receive three points. Getting a painting into a show earns one point.

Download a copy of the Merit Awards worksheet to keep track of your points from the Merit Awards page on the WSO website at: <https://watercolorsofcolorado.com/membership/awards/>.

Submit your list of accumulated points to Sandy Wood when you reach ten points or more. Sandy's contact information can be found in the *Membership Roster & Handbook*. After you've tracked your first 10 points, WSO will keep track of all future points. When you earn a Bronze Award, you now also receive Signature Membership. This is an added reason to keep track of your points and turn them in!

Fall 2023 Merit Award Recipients:

Celestial Award (Over 100 points)

Chris Stubbs

Comet Award (75-99 points)

Ruth Armitage

Platinum Award (25-49 points)

Mary Burgess

Steve Rothert

Gold Award (20-24 points)

Sandra Pearce

Silver Award (15-19 points)

Rebecca Sentgeorge

Susan Escobar

Bronze (10-14 points)

Rose West

Vicki Cooper

Congratulations to all!

Becky Meier, Merit Awards Chairperson

2023 Fall Convention



Ready for the Meet & Greet



Raising a Glass at the Meet & Greet



Michelle Myers, Linda Burgel and Jean Lea



Fun at the Meet & Greet

2023 Fall Convention



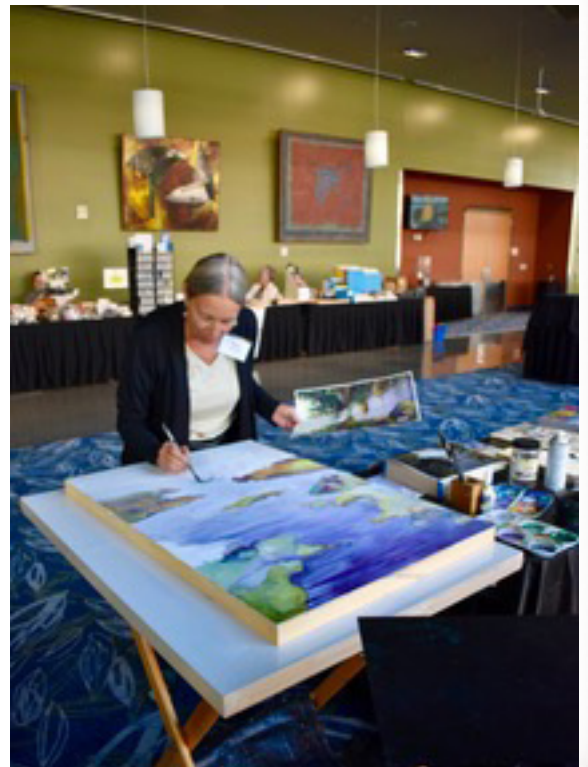
The Convention Center Lobby



Chris Stubbs & Trish McKinney Enjoy the Displays



The Logo Merchandise Table



René Painting Her Canvas

2023 Fall Convention



The Artists' Reception at Elsinore Gallery



A Full House



Helen Brown and John Mohney Enjoy the Show



Dan Perich Hangs with the Paintings

2023 *Fall Convention*



Del Moore preparing slides with Ken Cramer looking on.



AV Team getting ready for Banquet dinner with five laptops. Ken and Cathy Cramer, Del Moore, and Elizabeth Zimmerman.



Rebecca Sentgeorge and Linda Burgel



Rebecca, Michelle Myers, Jean Lea and Linda

2023 Fall Convention



Rebecca Thanks Del Moore and Ken Cramer



A Gift for Juror Trish McKinney



Becky Meier and Rebecca Look Joyful



Chris Stubbs is Happy!

2023 Fall Convention



Mary Burgess Wins Best of Show



Elizabeth Zimmerman Wins Peoples' Choice



A Good Time Was Had by All!



Sunday Morning Business Meeting



Presentation of the 2024 WSO Board members at Business Meeting:
Mary Jo Vranizan (Convention Director), Winnie Givot (Awards Director), Mary Holt (President), Becky Meier (Vice President), Rebecca Sentgeorge (Past President), Nancy Fraser (Treasurer), and Elizabeth Zimmerman (Publications Director).



Trish McKinney during her demo



Trish McKinney's demo with text and paint

2024 Spring Convention

Yahoo For Yachats! 2024 Spring Convention, April 5 - 7

The small, coastal town of Yachats will be the location for our Spring Experimental Exhibit and Convention. The Yachats Commons building (aka "Yachats City Commons" or just "The Commons") will house all our activities under one roof – even the exhibition! We listened to the comments of our members and have created a weekend that will not only be reasonably priced but give us the close connection and socializing that our members desire.

Events are going to operate a little differently in Yachats, starting with the 2024 Spring Experimental Exhibition and Artists' Reception which will take place in the main room of Yachats Commons on Friday night. This free event for members, families, friends, and the local art community will run from 4:00 - 6:00 pm and include light refreshments.

Saturday breakout sessions will convene in various classrooms as well as the outdoor pavilion. Our dinner and awards ceremony will occur in the **same room** as the exhibition, and the juror will present the awards in real time! We're all going to find out the winners at the same moment. How exciting is that? We've scaled the dinner down to a simple buffet with a simple price and will end the evening by 8:00 pm. The business meeting and juror demo will take place amongst the exhibit in Yachats Commons at their usual times on Sunday.

We are looking for a crew of volunteers to assist as hosts in the kitchen and to service our food and beverage needs throughout the weekend. If you'd like to help for a few hours one day, please contact Mary Jo Vranizan – her email address can be found in the *Membership Roster & Handbook*. The more the merrier!

Juror Keiko Tanabe will conduct her workshop Monday through Friday, April 8 - 12, from 9:00 am - 4:00 pm, in – you guessed it – Yachats Commons. Known for her plein-air works and luscious landscapes, Keiko is a highly sought-after workshop instructor, having delivered hundreds of workshops and live demonstrations and served as juror for many watermedia shows around the world. She currently lives in San Diego, California. See the Juror Workshop description on pages 39-40 for more information.

Mary Jo Vranizan, 2024 Spring Convention Co-chair



Yachats, Oregon



The Commons



The Commons Pavilion



Midnight Cafe by Keiko Tanabe

Things to Do in Yachats

Nestled between the lush, forested mountains of the Coast Range and the lapping waves of the Pacific surf, the charming village of Yachats offers pristine, uncrowded beaches, unique shops and galleries, fine dining, and overnight accommodations. Here are some suggestions for your visit:

- Start out at the Visitors Center and find directions to Yachats State Park, Whale Park, tide pool viewing, or the Cape Perpetua Scenic Area, which features a spectacular rocky coastline and the Oregon Coast's highest viewpoint accessible by car.
- Get out and explore on foot one of the many nearby trails such as the Amanda Trail, with its commemorative statue and suspension bridge, the Hobbit Trail near Heceta Head Lighthouse, or the 804 Trail which runs north of town right along the ocean. Or take a glorious stroll through the Gerdemann Botanic Preserve, around town, or along the beach.
- Tour art galleries along a garden trail at the north end of town, starting at Touchstone Gallery.
- Explore unique places to eat, drink and relax, like the whimsical Drift Inn Cafe, or do some wine tasting at Beach Daisy.

For more information, visit

<https://visittheoregoncoast.com/cities/yachats/>.

Mary Jo Vranizan, 2024 Spring Convention Co-chair

Breakout Sessions

Our committee is busily gathering teachers and topics to bring you the most exciting and trusted trends in our industry. So far, our instructor list includes:

Chris Stubbs
Margaret Godfrey
Beth Verheyden
Ruth Armitage
Tara Choate
Michelle Myers
Rebecca Sentgeorge
Patricia Schmidt
Elizabeth Zimmerman

The final list will be available in the February 2024 *Watermark*.

Mary Jo Vranizan, 2024 Spring Convention Co-chair



Yachats State Park



Bread & Roses Cafe



Drift Inn Cafe

2024 Spring Convention

Juror Workshop: Painting Impressions with Watercolor with Keiko Tanabe Monday, April 8 - Friday, April 12, 2024

Do you paint everything that your eyes see? In this class, you will start seeing things differently and learn how to turn reality into a captivating, impressionistic image. The goal is to capture the essence of the subject that conveys a certain mood and atmosphere. Keiko will show you how to take the initial inspiration through a simplification process to create an expressive painting that is strong in composition and content.

The introduction focuses on the fundamentals, including getting to know your materials and seeing things with an artist's eye. The topics covered in this workshop include composition and making a preliminary drawing, a variety of watercolor techniques in paint application and brush handling, what makes a good design, understanding relationships of dark and light values, planning and intuition, and how to edit complex visual information.

Keiko will do a daily demonstration with helpful tips and insights and reference photos will be provided. There will be plenty of one-on-one guidance/critique and a question-and-answer session daily. This workshop is open to all levels of participants although basic knowledge and some previous experience is strongly recommended to reap the biggest benefits.

About the Instructor

The instructor for this workshop will be Keiko Tanabe, AWS, NWS, AIS, LPAPA. Often working en plein air, her atmospheric watercolors perfectly capture a sense of time and place. Through her use of color, textures, and signature brushwork, Keiko's landscapes and cityscapes beautifully convey both the exotic and the simple scenes of the many places she travels. Never attending art school, Keiko took only one drawing class to learn basic technical skills before she started painting in 2005. One year later, after learning additional drawing and watercolor painting skills at a local community school in San Diego, Keiko decided to paint full-time. From then on, she intensely taught herself to be fluent in watercolor painting, just as one would do to master a foreign language. Her subjects include landscape, cityscape, waterscape, and interior scenes, all of which will be demonstrated in the workshop using representational and impressionistic compositions. Since 2011, Keiko has successfully delivered numerous workshops and live demonstrations around the world. She has released 4 DVDs, published several books of her art, and has been featured in many art magazines. Visit the following sites to learn more about Keiko:

- www.ktanabefineart.com
- <https://www.instagram.com/keikotanabewatercolor/>
- <https://www.youtube.com/@KeikoTanabeFineArt>

Location

The workshop will be held in one of the classrooms at Yachats Commons, located at 441 Highway 101 N, Yachats, Oregon. We will offer coffee, tea, and water each day. You may bring your own food and beverages and store them in the building's kitchen, or you can visit any of the numerous eateries within walking distance for lunch breaks.



Keiko Tanabe, Juror



Seascape Watercolor by Keiko Tanabe

Workshop with Keiko Tanabe ... continued

Registration

The fee for the five-day workshop is \$550 for WSO Active, Lifetime and Subscriber Members. Please see the Online Registration article below for registration information. Non-members may register by becoming a member, then registering for the workshop at the same time. If the workshop is full, consider adding your name to the waitlist.

Mary Jo Vranizan, 2024 Spring Convention Co-chair

Online Registration for the 2024 Spring Convention Workshop

Electronic registration will be used for the 2024 WSO Spring Workshop event. Constant Contact recently updated the event module, which we use for both workshop and convention registration. Because of this, you will notice several changes in the look of the registration invitation sent to you as well as the registration software.

Workshop registration is available for Active and Lifetime Members starting November 1, 2023, and will open for Subscriber Members and the public on December 16, 2023.

A maximum of 24 people can register for the workshop.

WORKSHOP REGISTRATION LINK

You have three methods available to pay for the Workshop – PayPal, credit card, or check. *Per WSO policy, cancellations will be accepted no later than March 22 (14 days prior to the beginning of the workshop). Cancellations made after March 22 will be refunded only if the spot is filled with a replacement participant. Exceptions may be made in the event of serious illness, accident, or death in the family. All refunds, less a \$25 processing fee, will be mailed after the convention ends.*

You will be sent an email with a link to register for the 2024 Spring Convention events approximately one week prior to the opening of registration; a second reminder email will be sent immediately before registration begins. Alternatively, you can go to <https://watercolorsocietyoforegon.com/exhibitions-and-convention/convention-registration/> on the WSO website after convention registration opens to the public.

Barb Sulek, Registration



Pool Hall by Keiko Tanabe

Where to Stay in Yachats

WSO will not be contracting rooms with any specific hotel in Yachats. When making reservations, please do not ask any of the hotels for a WSO discount. We ask that all attending members secure their own lodging. This way you are free to select a place that fits your comfort level and wallet.

We highly encourage you to book early since it is a small town that fills up quickly with tourists. We also encourage members to find roommates to keep the costs down. Several hotels and motels sleep 2 - 4 people per room and there are numerous VRBO and Airbnb rentals that sleep up to 6 people. Have an RV? Book your campsite early. See listings below for a variety of lodging options.

We now have an interactive bulletin board where members can register their desire to share a room or a ride with other attendees. Please see the email version of the Watermark for instructions on how to access the new board.

Hotels and motels:

Adobe Resort
541-547-3141
adoberesort.com
(\$170 - \$260/night)

The Fireside
800-336-3573
firesidemotel.com
(\$180 - \$220/night)

Dublin House Motel
866-922-4287
dublinhousemotel.com
(\$90 - \$120/night)

The Drift Inn
541-547-4477
driftinnlodging.com
(\$210 - \$250/night)

Ocean Cove Inn (Cozy Garden)
Via vacasa.com or booking.com
(\$100 - \$115/night)

The Yatel Motel
541-547-3225
yatelmotel.com
(\$90 - \$130/night)

Yachats Inn
541-547-3456
yachatsinn.com
(\$115 - \$140/night)

Vacation Rentals:

Airbnb.com
Homes ranging from
\$140 - \$200/night
for 2 - 4 people

VRBO.com
Homes ranging from
\$100 - \$200/night
for 2 - 4 people

Yachats Area Campgrounds:

Tillicum Campground
Yachats
recreation.gov

Cape Perpetua Campground
South Yachats
recreation.gov

Beachside State Park
Waldport
oregonstateparks.reserveamerica.com

Mary Jo Vranizan, 2024 Spring Convention Co-chair

2024 Spring Convention Schedule of Convention Events and Juror Workshop

April 5 (Friday)
3:00 - 7:00 pm Hospitality Team Welcomes Members and Guests
4:00 - 5:00 pm New Member Orientation
4:00 - 6:00 pm Exhibition and Artists' Reception

April 6 (Saturday)
8:00 - 4:00 pm Hospitality Table Open
9:00 am - 4:00 pm Breakout Sessions
5:00 - 6:00 pm Social Hour
6:00 - 8:00 pm Dinner and Awards

April 7 (Sunday)
9:00 - 10:45 am Business Meeting
11:00 am - 1:00 pm Juror Demonstration

April 8 - 12 (Monday - Friday)
9:00 am - 4:00 pm Juror Workshop with Keiko Tanabe

Mary Jo Vranizan, 2024 Spring Convention Co-chair

2024 Spring Experimental Exhibition Calendar

December 1 (Thursday) Online painting submissions open
February 1 (Wednesday) Online submissions close
April 3 (Wednesday) Shipped paintings must arrive no later than April 3
(Please allow plenty of time for delivery)
Shipping information to be announced in February
April 4 (Thursday) 10:00 am - 2:00 pm – Hand deliver paintings to:
Yachats Commons
441 Highway 101 North
Yachats, OR 97498
Hanging of paintings from 2:00 pm until completed
April 5 (Friday) 9:00 - 11:00 am – Awards chosen by Juror at Yachats Commons
April 5 - 7 (Friday - Sunday) 2024 Spring Convention Weekend
April 5 (Friday) 4:00 - 6:00 pm Exhibition and Artists' Reception
April 5 - 12 Exhibition hangs at Yachats Commons
April 12/13 (Friday/Saturday) Painting Pickup: Yachats Commons

Mary Jo Vranizan, 2024 Spring Convention Co-chair

2024 Spring Convention 2024 Spring Experimental Exhibition Prospectus

Exhibition runs April 5 - 12, 2024

Yachats Commons, 441 Highway 101 N, Yachats, OR 97498

Online Entries Open: December 1, 2023

Online Entries Close: February 1, 2024, at 8:00 pm

ENTRY INSTRUCTIONS, RULES, and ARTWORK REQUIREMENTS:

1. MEMBERSHIP

You must be an Active or Lifetime WSO Member with a residence in Oregon, with 2024 dues paid to enter. To renew your membership, go to: <https://watercolorsocietyoforegon.com/membership/>.

2. ENTRIES

- A. A maximum of two images may be submitted. Only one image by any one artist may be selected by the juror.
- B. Artwork must be completed within two years prior to the submission deadline.
- C. Artwork must not previously have been juried into any WSO exhibition.
- D. All submitted artwork must be for sale. All prices are final and cannot be changed. Keep in mind sales commissions at some galleries may be as high as 50%.
- E. All insurance is the responsibility of the artist.
- F. By entering the exhibition, you grant WSO the right to use your image for publicity purposes and to display the image on its website.

3. ORIGINALITY

- A. All work must be original in its concept, composition, and design, and must be the creation of the artist. Original means "Created directly and personally by a particular artist; not a copy or imitation."
- B. If you use your own photograph as reference, you may copy it. If using another person's photograph, you may not copy its primary elements (concept, composition, or design). You may use it as a jumping-off point to create something uniquely your own or as a reference for adding details to your painting.
- C. Artwork may be critiqued by a teacher and/or critique group but must have been executed without step-by-step instruction.
- D. Artwork may not be altered once the image is submitted, with the exception of adding the artist's signature.

4. MEDIUMS & SUBSTRATES

Three-Dimensional Substrates

- A. Any archival, three-dimensional board, cradle board, panel, or canvas can be used.
- B. If canvas is used, it must be gallery wrapped and may be a watercolor or regular canvas.
- C. On all three-dimensional surfaces (cradle board or canvas), all exposed edges must be finished with paint with no staples or other hardware visible.
- D. On cradle board, works painted on paper and adhered to the cradle board are acceptable.
- E. Paint applied directly to the surface of the cradle board is also acceptable.
- F. Depth must be 2" or less.
- G. All surfaces must have a waterproof coating or protective sealant.
- H. Framing is optional for all three-dimensional surfaces (cradle board or canvas)
- I. If framing is chosen:
 - i. All frames must be matte black metal, free from scratches and dings.
 - ii. Maximum depth (thickness from front to back) is 2".
 - iii. Plexiglas is optional, however if used it must be clean and free from any smudges and scratches. No standard glass is permitted.
 - iv. Clips to hold the painting securely in place must be used, if needed.
 - v. A secure wire for hanging is required.
- J. **Minimum** outside dimensions are 256 square inches (height x width of outside of frame, cradle board, or canvas).
- K. **Maximum** outside dimensions are 1200 square inches (height x width of outside of frame, cradle board, or canvas).

Prospectus ... continued

Two-Dimensional Substrates

- A. Any treated or untreated archival board or paper including BUT NOT LIMITED TO: Aquaboard, Clayboard, Illustration Board, Yupo Paper, Tyvek Paper, Watercolor Paper, Rice Paper, Silk Paper, or Rag Paper are acceptable.
- B. A waterproof coating or protective sealant is acceptable and optional.
- C. Mats are optional. However, if used they must:
 - i. Have clean, sharp cut edges and corners.
 - ii. Be single or double white or off-white mats only. (Any liner must be the same color as the outer mat – white or off white – and must be 1/2 inch or less.)
 - iii. Have no markings of any kind, including but not limited to signatures, paint, pencil, ink, and titles.
 - iv. Cut mats must show the same image that was submitted on the entry form.
- D. A frame is required.
 - i. All frames must be matte black metal, free from scratches and dings.
 - ii. Maximum depth (thickness from front to back) is 2".
 - iii. If the painting is varnished, Plexiglas is optional; however, if used it must be clean and free from any smudges and scratches. No standard glass is permitted.
 - iv. Clips to hold the painting securely in place must be used, if needed.
 - v. A secure wire for hanging is required.
- E. **Minimum** outside dimensions are 256 square inches (height x width of outside of frame).
- F. **Maximum** outside dimensions are 1200 square inches (height x width of outside of frame).

5. MEDIA:

- A. Paintings executed in traditional watercolor on paper ARE acceptable.
- B. All watermedia are acceptable and are defined as media that can be diluted with water when applied.
- C. Media other than watermedia are acceptable but are limited to no more than 20% of the painting.
- D. Collage may be used with no percentage restrictions, following these guidelines: All collage materials must be the original design of the artist, executed on an acceptable substrate (as mentioned above), and using acceptable media in the percentages described above. Found items such as text clippings, computer-generated art, or documents are not permissible.
- E. Water-based monotypes (one pull from a plate) are acceptable.

6. PROCEDURE

- A. All accepted artworks must be available to hang in the exhibition. They can be shipped to a designated location or hand delivered to the exhibition location.
- B. Artists who do not make an accepted artwork available for the exhibition will not be allowed to enter WSO exhibitions for two years.

7. HOW TO ENTER

- A. Images must be in jpg format and sized at 1200 pixels on the longest side. (Please note you are no longer required to set your image at 300 dpi.)
- B. Name your image as follows (example): SmithMary-GoneWithTheWind.jpg. (Please note: Do not use special characters in the file name when submitting the image.)
- C. Submit entries on the WSO website at: <https://watercolorsocietyoforegon.com/wsoentry/>.

FOR ADDITIONAL IMPORTANT INFORMATION ABOUT YOUR ONLINE ENTRY,

VISIT THE WSO WEBSITE AT: <https://watercolorsocietyoforegon.com/shows-exhibitions/online-entry/>.

Looking Ahead

A huge thank you to Robin Becic who has agreed to chair the Fall 2024 Convention in Salem.

If you have ever thought about designing a convention in your community (or remotely) now is the time! We can help you plan a convention in your town.

WSO is open to new ideas and places to host our conventions and encourages the concepts of ease, simplicity, and affordability. Have a great proposal? Want to knock out some ideas? Let us know! Conventions take some work but are rewarding in so many ways, and the convention's team will have your back and support the chairs with every step. You will never be alone.

If you might be interested in helping in any capacity, please email me, Mary Jo Vranizan. You will find my contact information in the *Membership Roster & Handbook*.

Coming up:

Spring 2024:

Juror: **Yachats
Keiko Tanabe**
<https://ktanabefineart.com>
Convention: April 5 - 7
Workshop: April 8 - 12
Convention Coordinators: **Mary Jo Vranizan
and Linda Burgel**

On-Site Kitchen Manager and Crew Needed

Spring 2025:

Juror: **Grants Pass
Jean Pederson**
<https://www.jeanpederson.com>
Convention: April 4 - 6
Workshop: April 7 - 11
Chairs: **Katherine Abdun-Nur
and Tracy Frederickson**

Fall 2024:

Juror: **Salem
Iain Stewart**
<https://iainstew.fineartstudioonline.com>
Convention: October 4 - 6
Workshop: October 7 - 11
Convention Chair: **Robin Becic**

Fall 2025:

Juror: **Location: TBA
Stan Kurth**
<https://stankurth.com/>
Convention: October 3 - 5
Workshop: October 6 - 10
Chairs: **CHAIR(S) NEEDED**

Mary Jo Vranizan, Conventions Director